

NORTHERN JUNKET



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Hi Square Dancers: Come to Watertown, S.D. June 18-19 for a fun week at the lake, square dance to Randy Dougherty of Wisc. Dancing Fri. & Sat. nights with a work shop Saturday afternoon. Lunches will be served after each dance. The evening ends with after parties & sitting around a camp fire till the sandman calls. All for the low price of \$8.00. Excellent camping, swimming, anything you would like to do. The whole family will enjoy it. Looking forward to seeing you!

Edith Steenberg
Watertown, S.D.



TAKE IT OR LEAVE IT

Make no mistake about it, the upcoming BiCentennial celebrations are going to leave a mark on square dancing in this country. Hopefully it will all be for the best. If it does nothing else it will show modern club-style dancers that traditional dances CAN be fun and interesting to do.

Another hope is, that the interest extends to a revival of some of the great types of music that used to be played for quadrilles and round dances of the past. Modern square dance music has been for years dominated by a cult of hill-billyism, especially the fiddlers who haven't played a note in tune since they got out of diapers; the only notes that they play in tune are when they play an open string!

Can you imagine what it was like to dance a square to a full orchestra of at least 10 pieces? You better believe that it was "full sound". Every man was an able and competent musician of the highest order. Why did we permit this beautiful music to go down the drain?

In closing let me remind you to read Charlie Baldwin's Guest Editorial in this issue. Of course there are those who like "positon dancing", and they should be permitted to try out all the latest gimmickry being foisted upon us in the name of square dancing but they should try it out in their own specialized groups and not attempt to cram it down the throats of an unsuspecting public.

Sincerely

Ralph

DANCING IN THE

MONADNOCK

REGION OF

NEW

HAMPSHIRE



A talk presented by RALPH PAGE at a meeting of the Historical Society of Cheshire County, December 2, 1963.

Dancing in the Monadnock Region arrived with the first settlers. That is a pretty broad statement to make, but it is a statement that can easily be proven by anyone with the inclination and the time to do some elementary research through the local town histories and through the files of the newspapers published in the Region.

Interest in dancing has continued right up to the present time and is now stronger than ever before. Naturally it was more popular in some towns than in others: the towns of Jaffrey, Keene, Peterboro, Walpole, Chesterfield, Antrim, Hancock; the villages of Munsonville, East Sullivan, South Stoddard, South Village in Westmoreland are among the ones in which such interest prevailed over the years. The reason for this great interest is because of certain "dancing families" living in these towns and villages. For instance, in Keene, the

names of Beedle and Barrett come instantly to mind. Beedle's Orchestra was famous for many years from the Gay Nineties until well after the turn of the century. Edward A. Bagloy, trombonist, was a member of the orchestra from its inception until it disbanded. He wrote the stirring march "National Emblem". Some of the Barrett Family have been members of every band and many orchestras that entertained and pleased the inhabitants of the area for many years.

The Towne family of Jaffrey and their Centoocock Orchestra is another of the best known in the area for nearly 30 years beginning in 1903. They played 3-5 nights each week throughout the year. A near-present day orchestra would be that of Jim Connors, and the Connor family is another of the "dancing families" well-known in the Monadnock Region. The BEST musicians? Their number is legion, and it is best not to name many of them because you always inadvertently omit someone and thus offend all their friends. BUT, one MUST make mention of Arthur Maynard, now living in West Swanzey, as one of the all-time greats among the famous fiddlers of the area.

Up until 25 to 30 years ago one learned to dance by attending a dancing school and in the Gay Nineties Mrs. J.C. Howard, of Walpole conducted such a school in Keene and several other nearby towns. And hundreds now living in Keene - and many of you here tonight - remember the dancing schools led by Tom Heggren. The last dancing school in this Region was one led by Joe Chabot of Keene, some 25 years ago,

The first dance book published in the United States was one by John Griffith who was the most influential dancing master of his generation. The book was

published in Providence, Rhode Island, in 1788 and was entitled "A Collection of the Newest and Most Fashionable Country Dances and Cotillions. The Greater Part by Mr. John Griffith, Dancing Master." A few years later, in 1799, Griffith published "A Collection of Contra Dances" in Walpole. Others of his books were published in Worcester and Greenfield, Massachusetts, and Hartford, Connecticut, so we know that Griffith traveled up and down the Connecticut River valley. One of his dances is named "The Statia Girl". Now at one time that part of Keene known as Silent Way was known as "Statia" or perhaps "Statiaville". It is interesting to think that may be Griffith named the dance for a young lady who lived in that part of Keene. But please do not take that as the absolute truth, because the more hunting and researching one does, the sooner one realizes that the logical answer is many times the wrong answer.

Playing cards of the Revolutionary times often carried on their backs directions for contra dances. Some thus described were: "Stoney Point", "Hessian Camp", "The Retreat of Clinton", "The Defeat of Burgoyne" "The Success of the Campaign". Even quilt patterns were not immune to our passion for dancing: "The Reel", "Swing In the Center", "Arkansas Traveler", "The Brown Goose", (from the old song 'Go Tell Aunt Rhody Her Old Brown Goose is Dead') "Dusty Miller", "Lady of the Lake" "Rising Sun", "Wild Goose Chase", all these can be easily traced to names of dances and dance tunes.

"The Spitfire", "Witch of the Wave", "Californis", "Star of the East", "Derby" and "Gamecock", were all names of famous Clipper Ships of the past era: they were also names of contra dance tunes. From Quilts to Clipper Ships is a far cry indeed. What I am getting at is this: nothing was far removed from the contra dances

of our ancestors. From weddings to wakes; from kitchen junkets to Cotillions; from farm boy to bank president; all fell victim to the spell of the dance.

Up to the time of the present generation of Mcnadenock Region dancers the area was filled with "Dancing Academies" in which young men and women were taught not only the dances of the day but etiquette as well. In smaller communities these dance schools were organized on a weekly basis and occasionally on an alternate week basis, by a dancing master who set up a chain of dance schools, one to a town, and made a regular circuit on schedule. Most of the schools conducted classes for two hours, followed by general dancing for all who cared to pay the admission. A few of the dancing masters furnished their own music for the classes playing the tunes on a small violin, about half the regular size. They were called a "dancing-master's fiddle" and there are still a few of them around. If you have one you should know that it is becoming a collector's item and if you must sell it, don't sell it for a bag of peanuts.

Itinerant fiddlers traveled over the countryside, sure to find a welcome wherever night found them. Word soon spread of their presence in town and neighbors arrived from far and near to listen, and oftentimes dance a contra or two with the fiddler standing in a corner of the room. Mother has spoken of two of these fiddlers both blind, named Rice and Dunbar.

One of the famous fiddlers of mother's day was Sewell Page - a distant relative. Young people of the village often would visit his home just to listen to him play. He would carefully arrange the young folks in the room according to how he believed they would make his

fiddle sound the best. He refused to fiddle another moment if a cat walked into the room!

Large parties in the local Town Hall, for Assemblies, Balls, Cotillions, or any other name you care to give them, called for orchestras of varying numbers. The traditional orchestra of mother's day consisted of two violins, cornet, clarinet - that's the way they spelled it then - double bass, and if the occasion warranted it, a cello and flute. Later an organ was added, and by the turn of the century it was in turn replaced by a piano. My earliest recollection of dancing recalls an orchestra of 2 violins, clarinet, cornet and piano.

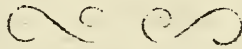
What glorious music some of those old-time orchestras played. Can you imagine what it would be like to dance to a team of 10 or 12 capable musicians? It boggles the mind. In the country towns the dances were contras. The few squares were called Quadrilles, Plain Quadrilles to be exact. Special music was composed for the Quadrilles and I hope to live long enough to hear once more a full orchestra playing such quadrille music as: "Black Cat", "Sailor's Return", "Queen Bee", "Prince of Good Fellows", "Circus", "Autumn Leaves" and "Harvest Moon".

Just how gay were the Gay Nineties? Three or four years ago I started thinking about that and have spent many hours at the "Viewer" in the Keene Public Library. They were gay indeed! I have by no means finished but just the same I have filled 8 stenographer's notebooks with items related to dancing in Cheshire County. Perhaps you'd like to hear a few of them. They are all from the files of the New Hampshire Sentinel

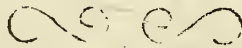
Feb. 1, 1882 - Home & State News: Prof. Ball's Dancing

School of 6 evenings at Liberty Hall commenced Sat. evening with about 80 scholars. Mr. Ball will meet those of the class wishing to learn round dances and figures from 6-7 o'clock in the evening of the next school, Sat. evening, Feb. 4th. 50 cents extra for these lessons.

Feb. 7, 1883 - Dublin: On Tuesday evening of last week the young people assembled at the town hall fixed up in disguise for a masquerade ball which proved a success. Richardson's Quadrille Band from Marlboro furnished good music. The ladies' costumes were generally very pretty and some were very much admired. The gentlemen behaved much better than they looked.



March 28, 1883 - Ashuelot: It was recently reported in a county paper that a "social dance would be held at the Lower Ashuelot hall on the evening of the 18th inst. in honor of St. Patrick". The dance was held and proved to be a pleasant affair, but the admirers of St. Patrick wish it to be distinctly understood that they had nothing at all to do with the dance, as it was held during Lent, and that they on account of religious principles and devotion do not indulge in such merriment during that time, and they do not honor the subjects of their religious admiration in such a trivial manner.



Oct. 14, 1885 - Walpole: In our hasty enumeration last week of the business interest of our village we omitted to mention 3 good meat markets, a singing school and a dancing school. If we has a whistling school all our wants should be supplied. Some pains have been taken of late to call the attention of parents and the young people of the evils of dancing, placing it almost in the category of unpardonable evils; at the same time it is a question in many pure minds whether a larger train of evils does not attend the wagging of the tongue than the shaking of the foot. It is noticeable that there is

a greater degree of decorum and better discipline in dancing school than in the singing school. The special denunciation of dancing as an accomplishment and an amusement is akin to the taboo of cards, in comparison with dominos, backgammon, draughts, chess, lawn tennis and croquet.

Jan. 13, 1886 - Nelson: At the sociable last week, in addition to the usual reading, recitations, etc. Mr. Sewell Page played the violin to the acceptance of the company. Mr. Page is a veteran at violin playing and one of the best players in this part of the country.

Oct. 17, 1891 - City Affairs: A new orchestra has been organized here which is to be known as "Beedie's Orchestra." It is made up, in part, of Keene musicians but its leading feature will be members of the Beedle family, who have moved to Keene and are said to be skillful performers on various instruments. It is said that the orchestra will be one of the best in New England.

March 22, 1883 - West Chesterfield: The ladies society is planning for a sugar festival and old folks' dance in about 2 weeks. The proceeds to go toward the minister's tax.

I can't resist closing with this bon mot from the History of Jaffrey, N.H. Vol. 1, page 540: "Music was furnished by "orchestras" of varying composition of from one to eight pieces. One of these organizations was commonly said to consist of "three pieces - two violins and a cuspidor! When the cuspidor was full the dance was over!"



GUEST

EDITORIAL

by CHARLIE BALDWIN



By the time you read this we will all be counting down to April 22-25, the dates of the annual New England Square and Round Dance Convention. The 1976 Convention will be the most different of any held previously because it will be a Bicentennial event. The square and round dancers of the portland area and the State of Maine are about ready to roll out the red carpet for the thousands of dancers who will be attending the Bicentennial Convention, New England's outstanding dance extravaganza. Rest assured, it will be an event that will be talked about long after the lights are turned off and the doors are locked. Don't miss it.

Ever since the fall of 1974 everyone has been concerned about energy whether it be gas for the car, oil for heating or power for electricity. In all of the trauma about the energy situation, one big failing of all of us has surfaced; our wasteful habits in the use of our resources. The same wasteful habits are also true in our square dance program.

We are constantly wasting our resources of dances and dancers. If you doubt the waste, take a look at the square dance program in your own area as well as that in New England for the past twenty-five years and you will be amazed. In our efforts to be progressive we have long since abandoned beautiful square dance choreography, which personified real dancing, for a program

of position dancing, zipping from one spot to another in the square, and very little contact with other dancers. Drill teams - the masters of marching choreography - do not attempt near as many manœuvres as the square dancer. The new so-called basics are for the sake of variety; at least that is what we are told. We are developing a generation of robots, not dancers. Let's review the past and rescue the best of what was once a dance of pride and joy.

Our waste of dancers is in direct relation to our waste of dance figures. We are driving so many dancers out of the program, due to position dancing, that the dropouts are beginning to react against us when looking for new recruits. The fraternity of ex-dancers is probably ten times greater than those presently dancing. Our waste of dancers is very poor public relations.

If Callerlab, which meets this month, is looking for a worthwhile project, a review of our resources and their waste would be most commendable. We cannot afford a gradual diminishing waste of the resources which has made square dancing such a popular form of recreation.

Charlie is editor/owner of the New England Square Dance Caller. The editorial here appeared in his March 1976 issue. I agree with every word of it. R.P.





A BOWMAN

FOR FIDDLERS

by ROBERT FINLEY

A fiddler without a bow is about as useless as an icebox on an iceberg! Much has been written about violins and the making of them. In comparison, very few books have been printed about violin bows. Strange, when you consider the importance a good bow plays in the creating of exciting, toe-tapping melodies used for square and contra dances. Not many people know the art of making a violin bow. In Cleveland, Ohio, there is one. His name is Geza Balint. Listen:

Somewhere in the home of the Balint family on Rose Hill Avenue sits an ordinary-looking log. It is a little over a yard long and a little over a foot thick. No one touches it. It just sits there, day after day, year after year, aging.

To Geza Balint the log is an object of wonder amounting almost to veneration. "I love every inch of it," he says.

The log is Pernambuco wood, a rare vintage from the coastal regions of Brazil. It is virtually the only

wood used by the craftsmen who make bows for stringed musical instruments, and Geza Balint is the only such craftsman in Cleveland. There are some here who make string bows as a hobby, but Balint is the only one who sells his product.

○ E ○

Balint paid \$147 for two Pernambuco logs delivered by a New York importer. They arrived with tags prominently displayed on the packaging: "Expensive wood, Do not expose to rain, wind, snow or sunlight."

○ E ○

Balint was delighted. The first log is now going into his bows. The second is sitting at home, "in a place where air can get to it on all sides."

Geza Balint began making bows only five years ago and totally by chance. He plays no instrument, does not sing and reads music only sketchily, though he has always enjoyed listening to classical music.

○ E ○

His bows have been bought by such noted musicians as cellist James Starker, violinist John Dalley of the Guarneri quartet and David Perlman, principal bass player in the Cleveland Orchestra.

The trail that led Balint to bow-making stretches back through cabinetry. When he arrived in this country from Hungary with his parents in 1952 he got a job installing floor covering and Formica countertops. Then in 1958, during a slack period he bought tools and a cabinet shop and plunged into the custom cabinetry business for himself.

One day about six years ago, Balint was summoned to the home of Jerry Forestieri, Cleveland violin dealer, to give an estimate on some cabinet work. Seeing

violins about the house, Balint remarked to Mrs. Forestieri that he had always wanted to try his hand at making one. "Even then in the wood trade," says Balint, "I was always looking for more complicated and challenging things to do."

(E)

Mrs. Forestieri suggested that he talk to her husband, who lives, eats and sleeps violins as proprietor of Cleveland's Eastman Violin Shop. Forestieri offered to sell the cabinetmaker the wood and materials he would need, but when Balint visited Forestieri's shop one day to look at woods, the dealer suddenly told him:

"You know, the real need today is in bows. There are no real craftsmen left today making and repairing bows. You ought to try that instead."

(E)

Balint was intrigued. Under Forestieri's direction he made a few sample bow repairs that turned out well. Forestieri loaned Balint what books there were and soon the cabinetmaker plunged into a whole new world.

(E)

"My difficulty," Balint recalls, "was that I had no contact or conversation with a human teacher. I had to learn everything out of the books and rely on Jerry's judgement."

Since he started, Balint has completed and sold about 35 bows for about \$300 each. He still makes most of his living from custom cabinetry, but the income from bows is beginning to allow him to spend more of this time on them. He works on them mostly at home, but spends Saturdays at the Eastman Violin Shop where he has become "a member of the family."

Balint, a careful craftsman and a thoughtful man has become entranced by the history, workmanship and lore of string bows. "It's amazing," he now says, "what a world there is to bows. So much information, such a history! But the layman - he's probably not even aware that the player has a bow."

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Balint works on his bows in stages, taking a group of them through the process all at once rather than working on individual items. First the Pernambuco log must be cut up into half-inch thick strips and put away for several years for seasoning.

O E O

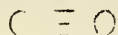
The maker then begins by fashioning the distinctive style of bow-head (the tip of the bow farthest from the player's hand). The shaft is then planed to reduce thickness and achieve just the right degree of resiliency. It is bent over dry heat to obtain the desired degree of arch, then sanded smooth and the plane marks removed.

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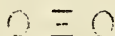
Probably the most complex part of the bow is the "frog", the end that lies closest to the player's hand. This is the small but very intricate affair with some 18 carefully fitted parts (mortice, plug, heel-plate, slide liner, screw, button, thumb grip, etc.). It can involve the craftsman in working with ebony, mother-of-pearl, tortoise shell, ivory and other materials, as well as silver and gold on more expensive bows.

"You have to know silversmithing and goldsmithing and lathe work," says Balint. "It is very close work. The parts are glued together or held with tiny pins. More fine workmanship goes into the frog than into the stick, but the skill of the workman is more evident to the eye in the stick."

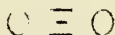
No one seems to know just why this part of the bow is called the frog. Bow books, music dictionaries and violinists alike are silent on this point, though the term is standard in several languages.



Finally the bow is haired, with white Siberian horsehair still the preferred ingredient. Balint says he can produce a good bow in a week at his present state of accomplishment.



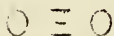
The difference between a \$200-bow and a \$1,500-bow says Balint, is not in musical quality, but in the cost of trim and fittings. If you use gold and tortoiseshell for the frog instead of silver and ebony, you have a more expensive product. And if a maker has a particularly fine piece of wood he is likely to save it for his more expensive fittings.



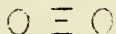
There is no standard weight or length for a bow, says Balint, but variances are slight, depending on the preferences of individual players. Francois Tourte (1747-1835), the greatest name among bow-makers, set general standards early in his career that are still in use. Balint says he tries to keep the weight within the region of 58 to 62 grams for a violin bow. That's a variance of about fifteen-hundredths of an ounce. "When you are doing a custom job for a person like John Dalley, you are very careful to suit his preferences," says Balint circumspectly.

The variances in the length of violin bows run to less than .4 of an inch, but they do exist, says Balint. Again, the pattern was set by Francois Tourte and has not been changed. Bass bows, being larger, are subject to greater variations. Some of David Perlman's bass bows vary in length by as much as a whole inch.

There are only about six professional bowmakers in the country, and Balint says there is not much communication among them. "Each one has his secrets," he says, "and he is not interested in telling the others. There may even be things that I have stumbled upon and use that they don't know about. I'll keep them secret too."



Balint feels he has now reached a point where he is ready to market and promote his product more aggressively. In this Forestieri, who travels a lot in his business of matching fine violins with interested buyers, is of great help. He has built up contacts all over the world and he has been glad to add Balint's bows to his arsenal of wares. But Balint, now married and the father of five, is the kind of man who seems never really satisfied with his product. For a craftsman who cares about what he turns out there are always problems unsolved, worlds to conquer.



A little of Balint's pride is reflected in this paragraph written by Henry Saint-George, author of one of the few books on bowmaking:

"I wonder whether violinists often realize when they take up a bow how many remote parts of the earth have contributed to this little magic wand! Wood from the west, ivory from the east, mother-of-pearl from the sea, gold or silver from eastern, western or, maybe antipodean mines; and, when we add thereto the hair from the horse's tail, we levy a tax upon three kingdoms, vegetable, animal and mineral, to minister to our enjoyment."



THE ENGLISH

COUNTRY

DANCE

by SARAH GREENLEAF



To many folkdancers, the English Country Dance evokes an image reminiscent of the old Audubon Society - that of the little old lady in tennis shoes. Though country dances, like those who proverbially dance them, may seem to be little more than museum pieces to the average scholar, it is nonetheless a fact that scores of folk dance groups around the country are enthusiastically prancing their way through "A Trip to Paris" (1728) or bowing and scraping through "A Hole in the Wall" (1721), gloriously oblivious to the background, elitest or otherwise, of the country dance.

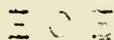
Though the Englishman Cecil Sharp (1859-1924), wrote succinctly and lucidly about the sources, the evolution, the music and the style of English Country Dancing, most of his books are out-of-print. This article is an attempt to delineate the salient features of a most aesthetically-satisfying dance form, of forthcoming interest because of its influence on bicentennial (or Early American) dances. The English repertoire of approximately three hundred and fifty country dances may be found in John Playford's seventeen editions of The

Dancing Master (1651-1728) and a number of collections of 18th century dance. *

* The Apted, Ashover, and Hallibroome Collections, Holland in the English Country Dance, Kentish Hops, Maggot Pie, etc.



As one reads through the literary works of Jane Austen, James Boswell, or Samuel Pepys, one finds country dances mentioned frequently. The popular political song-dance tune "Lilli Burlero" (1690) is referred to in both Lawrence Stern's Teistam Shanty and Robert L. Stevenson's Treasure Island. A dance entitled "A School for Scandal" (1778) followed Sheridan's play of the same name.



The names of the English Country Dances are an endless source of fascination. They provide a vivid picture of English life during the seventeenth and eighteenth centuries. Consider these representative dance titles, grouped by categories:



Historical Events

The Indian Queen
Glory of the West
Orleans Baffled
Argeers
Twenty-ninth of May

Activities

Catching of Fleas
Gathering Peascods
Picking Up Sticks
Step Stately
Jenny, Come Tie My
Cravat

Rural Life

Up Tails All
Jenny Pluck Pears
Barley Mow
Black Nag
Hunt the Squirrel



Church

The Gelding of the Devil
 Parson's Farewell
 The Alderman's Hat
 The Friar and the Nun
 The Bishop

Love

Cuckolds All Awry
 Hit and Miss
 Heartsease
 Love Lies a-Bleeding
 Lull Me Beyond Thee

Nursery Rhymes

Upon a Summer's Day
 Oranges and Lemons
 If All the World Were Paper
 New Bo Peep

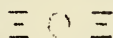
Many dance titles are enigmatic. To what does "The Dressed Ship" (1774) refer? Why should one "Put On Thy Smock On a Monday" (1670)? Or exactly how does one "Up with Aily" (1703)? Numerous titles named for popular places - "Newcastle", "Putney Ferry", "Apley House" - are not so cryptic, fortunately.



The unusually high proportion of fine tunes in the dance repertoire is another hallmark of the English Country Dance. Henry Purcell composed several lovely triple hornpipes in the baroque style of the period - "The Siege of Limerick" (1698) and "The Hole in the Wall" (1721). From the Beggar's Opera (1701) one finds an elegantly-simple dance tune named "Greenwich Park" which has all the pristine clarity of a Kate Greenaway watercolor. Circular tunes like "The Old Mole" (1650) and "Dargason" (1652) have a pleasantly hypnotic effect on the listener. The haunting dorian mode pervades a large number of English dance tunes such as "St. Martin's" (1650) and "Lady in the Dark" (1665).

The style of English Country Dance calls for concerted group movement, flowing motion, careful phrasing and an acute sense of timing and finesse. If one were able to look down from above on a dance such as "The

Fandango" (1774), one would see the intertwining, simultaneous, and symmetrical floor patterns so characteristic of Celtic manuscript borders. One would hear comforting ly-familiar eight bar phrases and as aabb musical structure.



One of the unique features of English dancing is the sense of what is known as The Presence. Many dances call for bowing and moving toward The Presence. Whether it represents a figure of royalty or a benign spirit presiding over the dance, The Presence has the effect of calling forth a marked teamwork, a psychological balance among dancers.



Many dances are delightfully pictorial. In "A Trip to Kilburn" (1728), the dancers rush around incessantly just as one is apt to do on a real trip. "Spring Garden" (1665) has all the configurations of a geometrically laid-out formal garden. In "Parson's Farewell" (1650), the dancers bob to one another in a gesture of parsimonius recognition.



English Country Dance is labeled in most dance books as figure dancing. Like American square dance, there are certain movements which occur over and over again. In English dancing, the basic movements include the double, the set, the turn single, siding, arming, heyng, casting, crossing, and hands four. There is some question as to the derivation of these movements. Were they originally developed by the peasantry as the name "Country Dance" implies? Or are some movements like the double and the set carried over from Court Dance?



Like square dance, too, there are a number of ways of progressing - casting, crossing, circling or turning and heyng. But unlike square dance, English Country

Dancing displays a great variety of formations. The twelve different layouts include rounds for six, eight, and all, squares for four and eight, longways for six, eight, and as many as will, single columns, dances for two men and four women, dances for "proper and improper" couples alternating, and mime dances.



To one interested in dance evolution, the change of the progressive figure and the final weeding out of dance options in favor of the longways formation (both double and triple minor) in the later dances is a lesson in development and synthesis of an art form, forced by changing socio-economic conditions.

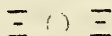


Early rounds done outdoors by the country folk and court alike gave way during the Puritan period (1650-1660) when Cromwell discouraged public dancing. The resultant informal gatherings in the exclusive intimacy of the Puritan homes lent themselves well to small dance formations of four, six, or eight people. Later, when the Stuarts were restored (1660), dancing took place in the long ballrooms of the fashionable houses of the day. The longways began to flower under the skilled tutelage of dancing masters like Mr. Beveridge, Mr. Isaac, and Mr. Confesse.



With the invention of the steam engine in 1705, the groundwork for the Industrial Revolution was laid. The House of Hanover was well established in England by the reign of George III (1760-1820). As the Industrial Revolution progressed, dancing became more impersonal at large commercial resorts such as Bath, of which Jane Austen writes. Many later dances reflect the stereotyped simplicity which appealed to the large, untutored crowds which frequented such resorts.

Even the dances registering the final decline of the country dance have some appeal, even if it is only a humorous one. An example of such a dance is "Grave and Gay" (n.d.). The top couple began by dancing slowly down the set to the strains of "God Save the King". At each reference to His Majesty, the lady made a deep curtsy and her partner a deep bow. On a sudden change of music to "Polly, Put the Kettle On", (Jenny's Bawbee), the couple skipped briskly to the bottom of the set.



The waltz, polka, and the can-can caught people's fancy in the nineteenth century. At any rate, English Country Dance died out sufficiently so that it had to be revived by Cecil Sharp at the beginning of the twentieth century. To this day, many of the finer English dance tunes have never been recorded, but musicians can be persuaded to play them for interested dance groups. Some sixty-five dances have actually been recorded at one time or another by the English Country Dance Society, Berea College and others for commercial distribution.



Many English folk dance enthusiasts await wistfully the day when general folk dance groups will discover another dance from the repertoire besides "A Trip to Paris", however satisfying that dance may be. Until then, the combined powers of innate preference and creative nostalgia keeps the English dance heritage intact for those perpetually enthralled by its charm.

Sources consulted: The Country Dance Book. Parts 11, 111 1V, VI. London: Novello, 1909-1922. Sharp, Cecil.

April 23 -25 NEW ENGLAND FOLK FESTIVAL Natick, Mass. High School. Live music, dancing, demonstrations, ethnic foods, crafts. Don't miss it!

OVER THESE

HILLS

by KIRBY HUGHES



Two generations ago, even one generation to some extent, people in the hill section of Northwest Arkansas were dependent upon their own resources for amusement, as they were in other mountain regions. Two forms of entertainment became quite popular - the play-party and the square dance, each being looked upon with favor or disfavor, depending upon the custom of the neighborhood and the conscientious scruples of parents and community leaders.

In some communities practically everyone square danced. Such dancing was not a matter of respectability or lack of it. Rather, it was simply a social diversion the community as a whole accepted, and one in which both young and old participated. In other communities the dance was opposed as a wicked pastime. These communities were usually dominated by the church and a minister with an unmusical foot. Some communities that opposed the square dance accepted the play-party as an innocent recreation. In reality there was not much difference between the singing games of the play-party and square dancing. In both there was the fascination of rhythmic movement and acting. Players and dancers alike not only kept time to the music with their feet, but also with their arms, head, and body. They bowed, they swung, they walked, they skipped, they promenaded, the

play-party goes keeping time to the singing and the dancers to the music of the fiddle.

<<->>

There was this difference, however, in the community in which I grew up, which my parents gave as a reason for not allowing me to attend dances. The main difference was in the attendance. Usually, only the young people of the immediate neighborhood attended the play-parties, whereas they came on horseback from miles around to attend the dances, some bringing their liquor and often causing disturbances.

<<->>

What the players at the play-parties sang did not matter much. Where the words came from no one really knew or cared. As a matter of fact, some of the singing games of the play-party, as well as some of the square dance tunes, came from our forbears in Ireland, Scotland, and England. They were brought to our eastern seaboard by early settlers and from thence to the Appalachian and the Ozark regions, where they became a part of the folk culture. Of course, new versions came about in the New World, additions were made to the old ones, and some entirely new songs came into being. Thus many people think of the play-party and the square dance as being typically American. This premise is untrue. Both are developments of European dances and games. What is there wrong about that?

<<->>

Often the words of the play-party songs were queer and with little meaning, but they gave directions for the movements of the game. And they were always jolly. It was customary to have one person with a good sense of rhythm to be the leader of these singing games. All who wished joined in as the game proceeded.

<<->>

A popular play-party game was "Skip-to-My-Lou", in which all would stand in a circle, boys on the left of their partners. One boy would skip around to the right inside the ring and take the arm of one girl and skip on around the circle with her. Her partner would skip after them. If he could catch the couple before they got back to her former position, he would get his partner back. In one version of the game the skipping was done across the circle. Here are a few of the many stanzas of "Skip-to-My-Lou":

"Flies in the buttermilk, two by two,
Flies in the buttermilk, two by two,
Flies in the buttermilk, two by two,
Skip-to-My-Lou, my darling.

Little red wagon painted blue, etc.
Skip-to-My-Lou, my darling.

I'll get another one, pretty as you, etc.
Skip-to-My-Lou, my darling.

Come again, what shall I do? etc.
Skip-to-My-Lou, my darling.

"The Girl I Left Behind Me" was a circle game for any odd number of couples. The song went something like this:

"On to the next and balance four
And bow to them so kindly,
Oh swing that girl, that pretty little girl,
Oh the girl I left behind me.

First gent swing his opposite lady,
Swing her by the right hand;
Swing your partner by the left.
And promenade the girl behind you.

"Go In and Out the Windows", "Green Gravel", "Needle's Eye", and "Farmer in the Dell" were well-liked children's singing games that became popular play-party

games. "Thus the Farmer Sows His Seed" was another game played by both school and play-parties. Children and young people alike enjoyed singing the lilting song and fitting their actions to its words:

"Thus the farmer sows his seed
And takes his ease,
Stamps his foot and claps his hands,
And turns around to view the land.
Come my love, and go with me,
And I will take good care of thee".

"Shoo, Fly, Shoo", "Miller Boy", "Chase the Squirrel," "Old Dan Tucker," "Little Brass Wagon," "Chase the Buffalo," "Pop Goes the Weasel," and "Wait For the Wagon," were all play-party games. Besides these, there were many others. All were gay and rollicking.

<<->>

Many of these songs when accompanied by a two-or-three piece string band, a single fiddle, or an accordion became calls for the square dance. The caller was the most important figure at a square dance, his function being to give directions as to the action of each couple. Not everyone could qualify as a caller. He must possess a clear voice, a certain rhythm, a ready wit, and skill that would enable him to make up rhymes on the spur of the moment, such as:

"Swing her high, swing her low,
Don't step on her pretty little toe."

<<->>

There were many basic calls known throughout the country, "Promenade, form a star, grand right and left; swing your partner, and do-si-do".

Aside from the songs mentioned, there were square dance music tunes without words. The caller might call

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out to the music makers in his rhythmical tone, "Give us 'Waggoner', and we'll dance "The Ocean Wave." Then as the popular dance tune, "Waggoner", was played, the caller would continue "Wave the ocean, wave the sea, wave that pretty girl back to me." On and on he would go, always fitting the words to the set.

<<->>

Four couples made up a set. Besides "The Ocean Wave" some other popular sets in the area with which I am most familiar were "Cage the Bird", "Figure Eight", and "Grapevine Twist."

<<->>

For the set, "Cage the Bird" the caller would begin by calling out in time to the music:

"Pretty bird (girl) out, and sapsucker (boy) in;
Eight hands up, circle again.
All join hands and circle left,

Turn right back you started wrong". Then steps and movements would be repeated.

<<->>

I do not know to what set the following words were fitted, but they were improvised by some Arkansas plow-boy acting as caller:

"Swing on the corner,
If you're not too tall,
Whoa, haw, Buck,
And come here, Ball"

And this one was familiar to square dancers everywhere:

"Chicken in the bread pan, picking out dough,
Meet your partner and do-si-do."

<<->>

CONTRA DANCE

JEFFERSON'S REEL

Couples 1 - 3 - 5 - etc. active & crossed over

Four hands round with the next below (to the left)

Circle four the other way back to place

Right hand star once around with same couple

Left hand star back to place

Active couples down the outside and back

Same active couples and the ones below down the center
four in line

Active couples make an arch, outside couples under

Up the center by couples to place

Suggested music - "Jimmy Allen" or any tune you prefer



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ers Plus Two Play Ralph Page". LP

Any intro, break and ending you wish

All promenade partner once around

Heads turn back

Right and left thru that couple you find

Same two ladies half chain (don't return)

Same two couples pass thru

On to the next and circle four hands once around

Swing your left hand lady

Allemande left, promenade the one you swung

Promenade that lady once around etc.

Repeat dance for heads. Then twice for sides.

Information about the Spring Semester of Dance at the
S.U.N.Y. at Cortland, including a BiCentennial Ball on
May 1st, may be obtained by writing to Ann Czompo, PAR
Center, State University College, Cortland, N.Y. 13045

The Slavic-American Society announces its second annu
al Folklore Institute, July 11-25, 1976 in Arandjele-
vac, Yugoslavia. If interested write them at 3661 Grand
Ave. Suite 202, Oakland, Calif. 94610

March 27, Krakowiak Polish Dancers performance at New
England Life Hall. 8 p.m.

Dance Quotes

When dancing with a lady to whom you are a stranger, be cautious in your conversation.

Howe's Ball Room Hand-Book
(1858)

If the lady becomes dizzy from dancing, or desires to rest from any cause, she will inform her partner; who will be careful not to stop in the circle of dancers, nor to leave her unsupported, till she recovers from the effects of the whirling motion.



Reilly "The Amateur's Vademecum"
(1870)

Dancing is a very common and favourite amusement of the ladies in this country.

Count Lorenzo Magalotte (1690)

When people dance to be looked at, they surely should dance to perfection.

Memories of the Times of King George IV

The quadrille is one of the oldest dances that retains its position in the ballroom, or among the lovers and patrons of the art.

Ferrero "The Art of Dancing" (1859)

Fortunately, for the pleasure and freedom of the Ball-room, very long dresses, sweeping the floor for yards around, as formerly worn to the great inconvenience of

the opposite sex, are now seldom seen.

Reilly "The Amateur's Vademecum" (1870)

Veblein, in discussing the deformed feet at one time in vogue among Chinese women and the hour-glass waist dear to some eras of Western fashion says, "Both of these are mutilations of unquestioned repulsiveness to the untrained sense. It requires habituation to become reconciled to them." (He should be around to look over some of our current dance routines! Ed.)

It would be impossible in writing about balls not to mention the modern custom of sitting-out, which has come into fashion entirely since there has been nothing but constant round dances.

The Countess of Ancaster (1895)

Yet I trust it will be remembered that during this period of decadence of which the historian of dancing must take note, there were always a few teachers who consistently resolved to impart to their pupils only what was good and beautiful in dancing.

Scott "Dancing in All Ages" (1899)

These times are all past; in society there is less dancing, and all gaiety has vanished from public balls.

Vuillier "History of Dancing" (1897)

But the art must indeed have sunk to a low level when the applause of an audience can be excited by the mere ability to imitate a notable characteristic of the mule.

Scott "Dancing in All Ages" (1899)

In no instance will a gentleman enter a ball-room undi-vested of his accoutrements.

Reilly "The Amateur's Vademecum" (1870)

Among the higher classes of society, ballroom rowdyism is decidedly on the wane, but is succeeded by anarchy.

Scott "Dancing in All Ages" (1899)

The young generation care for nothing but the wildest waltz or polka.

The Countess of Ancaster (1895)

In many of the old-time dances it was customary to commence operations by kissing one's partner.

Scott "Dancing in All Ages" (1899)

Many pupils after acquiring a proficiency in the dances become unmindful of the golden rule.

Reilly "The Amateur's Vademecum" (1870)

As many paces as a man maketh in dancing, so many paces doth he make to hell. Women cannot come readily to the dance if they be not painted and admired.

Perin "History of the Waldenses" N.D.

The disposition to dance is doubtless an innate faculty or propensity implanted in the constitution of man.

Reilly "The Amateur's Vademecum" (1870)

Numbers of men and a certain number of girls are incapable of waltzing, and it is a great pity they attempt it.

The Countess of Ancaster (1895)

It must, I think, be admitted that not a little of the marked deterioration of ball-room manners has resulted from the attitude lately adopted by a large section of women.

Scott "Dancing in All Ages" (1899)

Dancing, as one of the most healthful and elegant indoor amusements cannot be too highly recommended.

Chambers "Information For the People"

For many years past it has seemed to be the general aim of dancers, with, of course, some honourable exceptions, to set all established rules of art at defiance.

Scott "Dancing in All Ages" (1899)

Nothing is more indicative of selfish vulgarity than the habit of beating time with your feet, or clapping hands in the ballroom.

"The Amateur Preceptor" (1851)

Indeed so essentially are dancing and etiquette associated together that they are inseparable.

"The Amateur's Vademecum" (1870)

The older dances are, generally speaking, the most popular, the many clubs which have disappeared have strangled themselves with a chain of new dances.

Dance News (1959, Nov. 12)

New square dances appear constantly. It seems that as long as there are new song hits, there will be new dances, for the patterns evolved from the six or eight fundamental calls seem inexhaustible.

(1957) Damon "The History of Square Dancing"

Many of the new callers lack the musical background and talent to pick adequate music for their 'dream child'. A voice and ambition are not enough to make a first-class record. We know quite well that a lot of the boys on records are buying their way in. The fact that you have made a record should not encourage to think it will sell. The square dance world can get along with at least 20% less of the new records released.

Frank Kaltman (1959)

The Puritans encouraged dancing with the justification that "it promotes grace and an erect carriage,"

(1937) Page & Tolman "The Country Dance Book"

To insure order, all should recognize the authority of the gentleman leader, and allow him to designate the figure to be danced.

Ferraro "The Art of Dancing" (1859)

Recollect the desire of imparting pleasure, especially to the fair sex, is one of the essential qualifications of a gentleman.

Howe's "Ball-Room Hand Book (1858)

Dancing, with us, is a recreation....a medium for the pleasant, social intercourse of young persons, and an outlet for that natural exhilaration of spirits which is peculiar to youth.

Edward Ferraro "The Art of Dancing" (1859)

Again, this assurance, or handsome Confidence, derived from Dancing is also a considerable Advantage and an absolute necessary Qualification, with regard to the Fair.

John Weaver (1712)

Dance quietly from the hips downward. Do not jump, caper, or sway your body.

Hillgrove's "Ball Room Guide" (1865)

Innovations of any kind should never be attempted in the ball-room, such as introducing novel figures, or interfering with the movements of the dancers.

Hillgrove's "Ball Room Guide" (1865)

Indeed few are to be met with who are endowed with all the properties necessary to the perfection of Dancing.

Francis Peacock "Sketches" (1805)



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 Raphael Spring: Box of California fruit.
 Tony Parkes & Donna Hinds; Dance music
 Jerry Helt: Dance print of old time dancers
 Ada Dziewanoska: Polish stamps.
 Toshiko: Calendar of Japanese scenes.
 Jason Roth: Cuban cigars.
 Randall Doughty: Back issues of Northern
 Junket & cookbooks.
 To the scores of dance friends who partici-
 pated in, or contributed to our "Memory
 Day" Sunday, December 28, 1976.

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IT'S FUN

TO HUNT



Excerpt from an article entitled "A Winter in Canada" in Harper's New Monthly Magazine, No. CCCCXV - Feb. 1884. Vol. LXVIII, p. 404.

(After a description of the dancing done by some newly married young people at a reception, the author goes on to describe the fiddler....)

"But the Canadian fiddler is the most striking fellow of the dance. The one at this entertainment was a tall, powerful fellow in a red flannel shirt glowing beneath his black shaggy head. He is a national, historic character, having acquired his artistic skill, his manner, his repertoire, from a long line of fiddlers. As a matter of fact, he is a stamping machine with a fiddle attachment. He generally holds his violin against his chest, while he sits on the very edge of his chair leaning far back to keep his balance, and devotes his strength to stamping with both feet which he raises clear of the floor from two to six inches. And all the while he throws his head back and regards the ceiling, or droops his ear toward his distant instrument with a hopeless fondness. His fervor often contorts him into agonizing positions, when he turns his head toward a far-off ideal with a wonderfully yearning stretch of his neck. And all these affecting gestures reflect the movements of the artist's by no means invisible role, for the musical phrases, having no connection therewith, are frequently drowned by deafening crescendoes of leather.

The fiddler's heels thus become the real centre of the entire performance. In one of the jigs a couple who were engaged determined to monopolize the dance for some time. But soon another girl came on to the floor, and, bowing off the first, took her place. At the next change of figure another man dismissed the first in the same manner, and thus cleared the floor of the devoted pair. But these returned in the same manner at the next change, and so the contest went on for over an hour. The company were now quite excited over the endurance of the first dancers, the mischief of the meddlers, and, more than all, over the efforts of the poor fiddler. He stamped and stamped till the perspiration flowed, and the fiddle gave but feeble signs of life, while one contortion succeeded another with tragic force. But at last muscle and nerve began to flag, he lost all sense of artistic contrast, and settled down to a monotonous, hard pounding of the floor. Then the by-standers came to the rescue with eager encouragement. "Give it to 'em, Louis! That's it; look at 'em - the lovers are at it again! Send 'em along, now." And his frantic feet leaped high again, as high as ever.

At midnight the old women began to yawn pitifully; a crusty old fellow lying on the floor behind the stove had fewer jokes to send up at the girls as they passed. One of the grooms in his shirt sleeves settled in a chair tipped back in the doorway of the dark room, and played a Jew's harp to the weakening performance of the fiddler. Even the smoke and laughter diminished in the farther shadowy end of the room. The carioles were soon brought to the door, and the company went off like bundles of robes down the road."

Thanks to Bill Litchman,
Albuquerque, N.M.

Write to Sweetheart Flute Co. 32 S. Maple St. Enfield, Conn. 06030 for their brochure of handmade fifes, flag-eolettes, flutes and tabor pipes.

NEW ENGLAND

FOLKLORE



If you dream of a fire, it is a sign you are going to quarrel. If you dream you put out the fire, you are the one who is to conquer in the quarrel.
It is a sign of good luck to fall up hill.

An extra plate at table set,
A hungry person you soon will get.

See a pin and pick it up,
All the day you'll have good luck.

A child must not be allowed to look into a mirror before it is a year old, for that means death to it.

Mist or frost on the 19th of March foretells a year of plenty.

Black eyes, pig-a-pies,
Gray eyes, greedy;
Blue eyes, beauty.

New England houses were sometimes built with a "drum cellar." This is a room encircled by a brick wall, and it had a trap door overhead with steep ladder stairs up to the first floor.

It is with men as with barrels - the emptiest make the most sound!

Choose a wife as you would a knife - by her temper.
That which is bought cheap is generally the dearest.

There once was a native of Brewster
Who was annoyed too much by a rewster
So he cut off his head
Until it was dead
And now it don't crow like it yewster.

There is never a good hand at cards until the four of
clubs is in it.
If you have your clothes mended on your back, you will
come to want.

There was an old fellow named Green,
Who grew so abnormally lean
And flat and compressed
That his back touched his chest,
And sideways he couldn't be seen.

When you have seen other countries you will know how to
value your own.
Misfortune never comes single, nor is it ever married.

You often meet a man who has lost his umbrella, especially in a shower, but you never see the man who found one.

My Uncle says the best trip he'll ever make will be in a hearse, because there won't be no back seat for Aunt Miranda to ride in.

Inscription on a tombstone: Here lies an athiest, all dressed up and no place to go.

Sittin' and wishin'
Won't improve our fate;
The Lord provides the fishes,
But we gotta dig the bait.

The 17th century colonists brought over many superstitions from the homeland. Some were about marriage:

Nothing green should be worn, touched, or eaten on the wedding day. For the fairies color is green, and they resent human use of it.

At weddings the bride's right shoe should be thrown from the head of the stairs among unmarried guests. The one who catches it will be first wed.

To find who her husband would be, a girl went to a graveyard, plucked a sprig of yarrow, and put it under her pillow. She would dream of her future husband.

The New England "witchdoor" is so constructed that it appears to have a cross on its upper section and another cross on the lower section. No one really knows why they are called "witch doors", but their beginnings may go back to the time of the Crusaders. English Crusaders returning from the Holy Land nailed their swords double and crosswise on their doors as a protection against the devil.

Stilliards (steelyards) were a simple device for weighing, consisting of a scale-beam, a counterpoise, and two or three hooks on which to hang the item to be weighed, while the counterpoise was moved along the scale-beam to its position of exact balance.

Mr. New England anchored his boat with a grapnel (a device still in use), a small anchor with three flukes instead of the customary two. When his sun-up to sun-down work was done, and darkness settled in he might rest for the night on a flock-bed filled with tufts of coarse and refuse of wool.

It is better you were never born,
Than on the Sabbath pare hair or horn.

DO YOU REMEMBER?

When there was a corn husk mat at the back door?
When eating cheese you always had to be on the lookout for "skippers"?

When the man of the house drank his tea and coffee from a moustache cup?

When soda clerks always turned their backs upon you when they filled your order?

When your girl thought you were a regular fellow if you blew her to a glass of "sody-water"?

When you walked up a dark alley and stepped on a sleeping dog?

When all you needed to open an office was a table, two chairs and a large cuspidor?

When a "rat" was an essential part of milady's coiffure?

When the girls heated the stem of a T.D. pipe to curl their hair?

When red flannel was believed to be warmer than other colors?

When the girls did not wear summer dresses in the winter time?

When they padded the rag carpets with hay and straw?

When the music of the hurdy-gurdy gave assurance that spring had really come?

When the old cord bedstead gave way in the night and you slept on the floor and thought that you might have to send for a sailor to fix it?

When those rich old "lace curtain" cheeses were quite prevalent in good groceries?

When it was no uncommon thing to ride a bicycle 25 to 50 miles on a Sunday, wearing a dervy hat?

When you invested in a piece of corned beef the butcher would throw in the cabbage?

Remember? Really, it wasn't so long ago!

BOOK REVIEW

HERITAGE DANCES OF EARLY AMERICA

Ralph Page. Published by The Lloyd Shaw Foundation, Inc. P.O. Box 203, Colorado Springs, Colo. 80901. 64 pp. Intros. Index, \$5.50.

In keeping with the spirit of the Bicentennial year, Ralph Page has offered the dance world twenty-six contras with both suggested recorded music and the sheet music for half of them. This book will take its place high on the list of publications of dances of the Revolutionary Era. Callers and leaders have another example of Ralph's eminence as the authority on contra dances.

No doubt some scholars may raise their voices to protest the modernization of some parts of these dances. This is well and good, I suppose, but Ralph has done us all a favor in turning dusty and obscure terminology into contemporary language. All of these dances dance, all of the tunes fit the mood of the times, original descriptions are given, changes are explained, purism is served!

Perhaps another choice of music than that suggested for "La Belle Catherine" and "Griffith's Fancy" would have pleased me by being more in the style of the others. However, most of the choices are such wonderful matches that all is forgiven. One thing I do protest - those empty pages! What a chance to show illustrations of dance formations, orchestra set-up, the floor manager, etc. More likely a combination of Yankee frugality and Foundation economy (different assuredly) than oversight.

Please, don't buy this book and file it away; read it carefully, use these dances and watch your dancers grow tall - with a smile. Roger Whynot

WHAT THEY SAY IN

NEW HAMPSHIRE

The fiddler calls the tune. A new broom sweeps clean. Barking dogs never bite. Where there's life there's hope. Where there's smoke there's fire. There's safety in numbers and Seeing is believing.

The good die young. Don't carry coals to Newcastle. Go whole hog. Birds of a feather flock together. Every man has his faults. Every man has his price. Live and learn. Manners make the man. Silence gives consent and Clothes make the man.

Nothing ventured, nothing gained. Spare the rod, spare the child. Make hay while the sun shines. The time to sell is when somebody wants to buy. If the shoe fits, put it on. Virtue is its own reward. A stitch in time save nine, and A burnt child fears the fire.

FADED PHRASES

She has a face that would stop a clock. He deaded down the street lickety-split. By the great horned toad. He took French leave. He's the salt of the earth. He's a big bruiser. He's having a pipe dream, and Everything is copacetic.

He's as Irish as Pat Murphy's pig. Butter wouldn't melt in her mouth. He's an old curmudgeon. Don't get my dander up, wise guy. Them as has - gits. He's a sketch. I don't give a rap. It's the gospel truth, and She's mad as a wet hen.

What's eatin' you? She's a real stuck up. I'm all riled up. I don't give a hoot about it. Good grief. Never in a month of Sundays. Aw fiddlesticks. Shake a leg. Mum's the word. He's got a powder-puff punch. It ain't hay. This should tickle her fancy and You're the doctor.

NEW ENGLAND KITCHEN LORE



Eat it up,
Wear it out,
Make it do,
Or go without.

Our great-grandmothers used hard wood ashes (in place of baking soda) to make pancakes rise. They poured boiling water over sifted ashes in a cup, let ashes settle and used the liquid as we use soda that has been dissolved.

Way, way back, great-great-grandmothers "whicked their eggs in brown bowls with yellow stripes." Old-time recipes called for just that kind of bowl for many toothsome delicacies, including bag pudding.

Many New Englanders recall peddlers who used to sell hulled corn and horseradish.

Succotash comes from the Indian word M'ickquatash - "maize not crushed or ground."

Tomatoes were introduced into New England gardens about 150 years ago and were called "love apples." They were chiefly eaten sliced raw with sugar, or stewed with a little water, salt, pepper and a generous lump of butter. Sugar was sprinkled over them.

Anadama bread was invented a long time ago by a fisherman who had a lazy wife and often had to do his own cooking. He experimented and came up with a concoction he named after his wife, "Anna, damn her." Polite society

modified this to Anadama Bread.

In 1832 the Boston Transcript defined a gentleman thus: "He gets up leisurely, breakfasts comfortably, reads the paper regularly, dresses fashionably, eats a tart gravely, talks insipidly, dines considerably, drinks superfluently, kills time indifferently, sups elegantly, goes to bed stupidly and lives uselessly."

Lost to gustatory history is the story of how Parker House rolls came into being. Definitely established, however, is the fact that a crisp, golden folded roll was conceived by Harvey D. Parker, founder of the Boston hostelry which bears his name.

Cracklings are thin slices of salt pork remaining after the fat has been rendered. In some households, children ate them as children of today eat popcorn or candy. Thin slices of salt pork were laid on brown paper in a baking pan which was placed in a slow oven. When they were hot a little salt was sprinkled over them.

Blueberries were frequently dried, after gathering, and spread on paper in a warm airy room. When winter swept down they were used in lieu of currants or were soaked and then made into sauce.

In the early days of New Hampshire, between 1800 and 1850, there were great celebrations known as "Muster and Training Days." These were the heydays of the food peddlers who sold squares of delicious gingerbread glazed on top. There were many variations of the recipe. They were sold for 10 cents a "slab". More gingerbread is eaten in New England than in any other section of the country.

Hasty Pudding was a favorite supper dish on New England farms where it was sometimes called Stir-about-Pudding. It was cooked in a big iron kettle. As the hungry children waited for the fresh warm milk that was to be pour

ed over it they'd watch it pop and sputter. Sometimes - it was poured into a big yellow bowl and served for dessert. Any pudding that was not eaten was turned into a bread pan, sliced and eaten fried for breakfast.

A beverage called Crust Coffee was made from the hard crusts from brown bread. Hot water was poured over the crusts and the resulting liquid was served as a coffee substitute.

Pudding bags were made of muslin or knit out of cotton yarn. Those that were knit looked like a man's stocking top. (One New England cook says that until she was a big girl she thought that is what they were.) Before the bags were used, they were dipped into boiling water floured, and filled while hot. Apples and raisins were favored in the puddings. Half the room in the bag was allowed for the pudding to swell. Whether or not you allowed room, the pudding did swell, just the same!! Puddings were either steamed on top of the vegetables in the great black iron kettles or dropped into rapidly boiling water. Pudding dishes were called Twifflers. Some cooks made a new bag each time they made a pudding; others used the same bag. At one period when pudding was part of the dinner it was served first, which explains the old saying, "I came early in pudding time." Fat little boys were called "pudding bags."

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Geo. Fogg leads English Country Dances at the Old South Church, S. Weymouth, Mass. Monday evenings (except the first Mondays) 8 p.m. Also in Providence, R.I. on Tuesdays at the Beneficent Congregational Church, 8 p.m.

New England Squares & Contras at the Cambridge, Mass. TWCA on Tuesday nights with Ted Sannella & Tony Parkes.

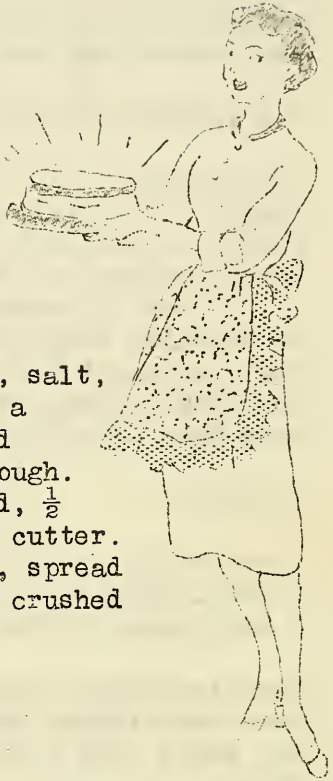
CDS Boston hold an All Country Dance Evening, Cambridge TWCA, Wed. April 21.

GOOD FOOD

OLD FASHIONED SHORT CAKE BISCUIT

2 cups flour 2 tbsp. sugar
 2 tsp. baking powder
 1 tsp. salt $\frac{1}{4}$ cup shortening
 $\frac{2}{3}$ cup milk

Mix and sift flour, baking powder, salt, and sugar. Cut in shortening with a knife and rub in with fingers. Add milk gradually, and mix to soft dough. Roll out on slightly floured board, $\frac{1}{2}$ inch thick. Cut with large cookie cutter. Bake at 425 for 15 minutes. Break, spread with melted butter and cover with crushed fruit.



ANGEL GINGERBREAD

1 cup flour sifted twice with $\frac{1}{2}$ cup sugar, a little salt, $\frac{1}{2}$ tsp. ginger, $\frac{1}{2}$ tsp. nutmeg. Add $\frac{1}{4}$ cup molasses, $\frac{1}{4}$ cup shortening, 1 egg, well beaten. Add last $\frac{1}{2}$ cup boiling water in which has been dissolved 1 tsp. soda. Beat again. This makes a thin batter but don't add more flour. Turn into greased cake pan. Bake at 350 degrees for 25 to 30 minutes. Serve hot with whipped cream.

GERMAN TOAST

Beat 2 eggs lightly and add a little milk. Pour this over slices of bread. Fry brown in butter. Serve with maple syrup.

'Twixt optimist and pessimist the difference is drill. The former sees the doughnut, the latter sees the hole.

OLD FASHIONED BUTTERMILK DOUGHNUTS

1 cup sugar	1 cup buttermilk with
1 egg	1 tsp. soda in it
2 tbsp melted lard	$\frac{1}{2}$ tsp. salt
$\frac{1}{2}$ tsp. nutmeg	

Cream first four items together. Add the buttermilk, then enough flour to make a soft dough. Roll out about $\frac{1}{2}$ inch thick. Cut with large cookie cutter. Fry in deep, hot fat. Roll in confectioner's sugar when done.

LEMON PIE

1 cup sugar	Juice & grated rind 1 lemon
3 tbsp. flour	Pinch of salt
2 egg yolks, beaten	1 cup boiling water

Cook in double boiler until thick. Put into a crust that has already been baked. Spread 2 egg whites, beaten, mixed with 2 tbsp. sugar over top and brown in the oven.

PARKER HOUSE ROLLS

1 cup milk	$\frac{1}{2}$ cup sugar (scant)
1 tsp. salt	$\frac{1}{2}$ cup lard

Heat together until it begins to boil. Remove from fire and let stand until lukewarm.

5 yeastcakes	1 quart flour (or enough to make
1 cup warm water	a smooth tender dough).

Let rise about $2\frac{1}{2}$ hours. When light, roll dough $\frac{1}{2}$ inch thick. Cut with biscuit cutter. Brush center of circle with melted butter and fold over double. Place on greased pan 1 inch apart. Let rise about $1\frac{1}{2}$ hrs. Bake at 450 for 10 minutes.

To make a perfect salad there should be a spendthrift for oil, a miser for vinegar, a wise man for salt, and a madcap to stir the ingredients up and mix them well together. Spanish Proverb.

OLD TIME SALAD DRESSING

3 tbsp. sugar	$\frac{1}{2}$ Tbs. mustard
1 tbsp. flour	1 tbsp. salt

Mix together. Add: 1 tbsp. melted butter
 2 egg yolks well beaten and
 1 large cup milk, last add
 $\frac{1}{2}$ cup vinegar.

Put on stove in double boiler, stir until it begins to thicken. When cooling add the beaten whites of 2 eggs.

AND HERE'S ANOTHER ONE.

1 tbsp. melted butter	1 tsp. salt
2 tbsp. sugar	2 tsps. flour
1 tsp. mustard	2 well beaten eggs

Stir all together. Then add a cup of milk, $\frac{2}{3}$ cup of vinegar. Cook in double boiler till thick.

SALMON LOAF

1 can salmon	1 cup milk
1 cup bread crumbs	1 egg

Small piece of butter, pinch of salt, pepper, celery salt. Not necessary but a little chopped onion is acceptable for onion lovers. Bake in greased tin set in pan of water $\frac{1}{2}$ hour.

LOBSTER STEW

To one quart of hot milk add:
 1 cup fine cut lobster meat, $\frac{1}{16}$ lb. butter, $\frac{1}{2}$ cup of clam juice, a bit of pepper, pinch of salt. Some add the lobster coral to give color. Serve very hot.

WIFE SAVERS



Lighter fluid will remove most paint stains from your hands.

A few cloves in the corners of your kitchen shelves should discourage ants.

A rub with celery leaves will take off onion odors from cooking utensils.

You can reclaim greasy oil rags by soaking them overnight in a strong solution of concentrated sal soda.

To erase fingermarks and soil spots from wallpaper try rubbing it with soft chunks of white bread.

After you clean your silver try rubbing it with a piece of cut lemon, then wash and dry. It will stay brighter longer.

It's said that eating candy is a good antidote to seasickness, or motion sickness in a car.

Tree sap on the car's windshield can best be removed with a liquid glass cleaner.

Professional carpenters reverse a nail, head down, and give the point a solid rap with the hammer. This will keep wood from splintering when nail is driven.

If there's moisture on the inside of your windows, wipe from the bottom up. The windows will be cleaner.

A baking soda paste where you've been nipped by an insect removes the itch.

Shellac children's games made of cardboard and they'll last much longer.

When dyeing a garment, run several lengths of thread through the underside of a hem. Remove when the job is completed and you'll have the same shade of thread for any mending later.

Turning a metal collander upside down over frying meat will prevent fat spatters.

A coat of shellac will prevent menus, playbills or maps from curling when hung on room walls.

Try sponging a dingy black umbrella with strong black tea for a better appearance.

Apply white bath soap over small cracks before painting a room, and save time and trouble of mixing plaster.

To keep moisture from penetrating a roll of stamps, rub both sides with the stub of a candle.

To remove wax paper that is stuck to foods, pass it under cold water for just an instant.

Reminder: a thin film of soap applied to your glasses and polishing them, will keep the lenses from fogging when you go from outdoors to indoors.

Two thin coats of white shellac will keep lamp cords from fraying near the sockets.

Cheesecloth dampened with alcohol is effective for removing any traces of excess glue.

To prevent thread from curling or knotting when sewing by hand, run threaded needle and thread through a cake of paraffin.

Garden flowers will last longer if they are cut in the late afternoon or early morning.

Best way to remove pencil marks from wall is to work on them with a clean pencil eraser, then wash with warm water and soap.

Clean dirty lamp shades by brushing very well, then rubbing lightly with a soft sponge-rubber eraser.

If a child should swallow something he shouldn't have, and a doctor isn't immediately available, a parent can start administering water and raw egg-white, a glass of milk or broth.

Germain & Louise Hebert are featured teachers as ZADRUGA presents the 4th Annual Folk and Ethnic Dance Festival at Louisiana State University at Baton Rouge, La.

If you like Hungarian dances and songs you should subscribe to "KARIKAZO" a quarterly Hungarian Folklife Newsletter. Information from: Judith Magyar, 257 Chestnut Avenue, Bogota, N.J. 07603

New York Branch of the Royal Scottish Country Dance Society announce their Spring Weekend at Holiday Hills, Pawling, N.Y. May 21-23, 1976.

Traditional dancing is on the upswing in Connecticut. Write to Country Dance in Connecticut, Inc. Box 502 Bolton, Conn. 06040 for their calendar.

Community Folk Dancers of Hartford will hold a MEXICAN WORKSHOP with Bea Montross, on April 21st. Write to Karin Gottier, RFD # 4, Wilshire Drive, Vernon, Conn. 06086 for more information.

Dr. Morley Leyton announces that he has for sale four volumes of "Village Dances of Poland." All LPs. Vol. 1 & 2 at \$3.00 each; Vol. 3 & 4 at \$3.50 each. Purchase them from Dr. Morley Layton, c/o JANOSIK DANCERS, 6347 Wayne Ave. apt A/1, Philadelphia, Pa. 19144.

The Philadelphia Folksong Society presents a "Spring Thing" - a festival and new kind of camping weekend of music, dancing, and crafts - to be held Friday night to Sunday night, May 21-23.

Dick Crum _ Andor Czompo will be the featured teachers at the Buffalo Gap Folk Dance Camp, Memorial Day Weekend, May 28-31, 1976, along with Ralph Sweet presenting American squares and contras. Write to Mel Diamond, 2414 E. Gate Dr. Silver Spring, Md. 20906 for information.



March 1976

NORTHERN JUNKET

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The 17th New England Square Dance & Round Dance Convention will feature a BICENTENNIAL COSTUME BALL, Thursday Evening, April 22, 1976, S. Portland, Maine, High School, 8:30 p.m. Callers: Ralph Page, Dick Leger, Joe Casey & Roger Whynot. Charley Baldwin, M.C. Free to all registered dancers of the convention. Appropriate costume requested, from 1775 - 1900. It promises to be a gala event. Live music.

The Country Dance & Song Society presents its annual SPRING FESTIVAL, Saturday, April 17th at Barmard Hall, 116th & B'Dway, from 8:00 to 12 p.m. featuring The American Country Dance Ensemble in its production 18th Century Dance in America, a fully costumed show prepared by the Society for the bicentennial.

Fred Richardson 12/1
RFD # 1 - Box 248
Jaffrey, N.H. 03452

